

very highest attributes of genius, and favoured by education and circumstance, he became as great in sculpture as in painting. The musician, poet, and man of science, his genius kept unceasingly creating, but his perseverance failed before completion. The *Battle of the Standard*, a cartoon for decorating the great council chamber at Florence, is one of the noblest inventions of art, full of felicity and picturesque energy; it displays each attitude of body, and active passion of mind, with profound skill; the horses are treated with surpassing vigour; and it stood alone in art, until Rubens imagined from this text, his magnificent equestrian groups of the *Battles of the Amazons*. Contemporaneous was Michael Angelo, the prince of art; one of those mighty geniuses, who but at distant intervals are found upon the earth. He sublimely conceived, attempted, and succeeded in uniting magnificence of plan with wonderful execution and endless variety; his style was broad, his line uniformly grand; whatever he touched received the impress of his genius, and he rendered character and beauty subservient to the highest attributes of design. He shewed to what sublime purpose decorative painting could be applied, by his adornment of the Sistine Chapel; there depicting sacred history with all the wonders of art. In the "Last Judgment," every attitude, and the master trait of every passion which aways the human heart, was called to his assistance. The depth of thought and power of meditation he expressed in the prophets and sibyls of the chapel of Sixtus. His sculpture appears to have a vitality about it, and his powers as an architect were exhibited in the skilful adjustment of the vast number of jarring parts in St. Peter's, and combining them in one magnificent whole.

Raffaello was the mild and delightful painter of nature; his works in the Vatican, &c., prove him to have entertained the same thoughts as M. Angelo, upon applying the highest quality of art to decorative purposes: their ornamental portions, arabesques, borders, and numerous addenda, will be found, however beautiful in themselves, to be subservient to the great principles of design,—*harmony and repose* being essential to the ultimate effect of the whole work. To these eminent characters, who practised decorative painting in its highest walk, others, second only to such mighty names, lent their best assistance to adorn the palaces and villas of Italy, where they produced works of infinite beauty; galleries and apartments in which the richest architectural arrangements were embellished with skilful dispositions of colouring, beautiful arabesques and gilding; fine distinctive effects were produced through different combinations and proportions, harmony and rich solidity of magnificence, only to be obtained by a thorough knowledge and skilful adaptation of the sound unerring rules of art. In the magnificent folio work, just published by Mr. Gruner, upon the *Fresco Arabesques and Painted Decorations of the Churches and Palaces of Italy*, we shall have opportunities for enjoying and studying the brightest gems of decorative art. The examples of this extraordinary work of labour, forty-six in number, are coloured by hand, with a value and effect unprecedented. It expresses the mode of using the enrichments of painting and gilding, in unity with the architecture and with the sculpture; causing the entire to be viewed as one, neither perfect without the other. This work is exactly what we most required, reflecting the highest honour upon Mr. Gruner; and is likely to create a complete revolution in British decorative design.

Design, resulting from the full appreciation of fine art, was lavishly used during the fifteenth and sixteenth centuries, upon every kind of manufacture. The terra cotta of Faenza, of exquisite design and great variety. The Limoges enamels upon copper, forming cups, plates, tazzas, and various ornaments, were often painted by artists like Parmegiano. Richly coloured marbles were freely used in unity with beautiful mosaics, for interior embellishment. The dress of the period was rich in the extreme, in fashion, colours and material. The missals and psalters of the church were illuminated;—medalling carefully practised; engraving on steel, crystal, and precious stones, in intaglio and relieve, and inlaying with gold and silver, upon the sumptuous designs for armour and offensive weapons, cups, vases, chalices, and sculptured plate, were

eagerly sought. The superb setting of jewels, intermixed with enamelling, became a passion; and the liberality and demand for large and small goldsmith's works, produced a great body of the finest manufacturing artists, medallers, and engravers, celebrated in an age rich in every species of excellence depending upon the arts. Benvenuto Cellini was of most distinguished eminence, of elegant person, great vivacity; bold and full of intelligence, he lived amongst the most noble princes and dignified ecclesiastics of that turbulent age; sometimes soldier, musician, engraver, sculptor, or medallist; he produced coins for the mint, both at Rome and Florence, so fine as to be preserved as medals; he was ennobled, and dying at Florence, in 1570, was buried with great funeral pomp. He had lived in intimacy with M. Angelo, Titian, and all the great painters, sculptors, and architects of Italy; courted and esteemed by princes; these illustrious men were supported in great splendour, and held in the highest estimation.

Such being the treatment of artists by a Charles V. or Francis I., the celebrated ecclesiastics of the period, and the minor States of Italy, can we wonder at the success of art under encouragement so flattering, or be surprised that our Henry VIII. was unable to prevail upon these great artists to visit him?

(To be continued.)

CHURCH-BUILDING INTELLIGENCE, &c.

Restoration of Holy Trinity Church.—We regret to find that a new obstacle has arisen to carrying forward the restoration of this sacred edifice, so venerable from its antiquity, and so ornamental to the town from its architectural beauty. It is certainly most desirable that a work involving so many considerations affecting the honour and credit of the town, both with the present and future generations, should be under the control of those who are not only qualified to judge of its propriety, but disposed, from their attachment to the church itself, to accomplish it in a consistent and becoming manner. The churchwardens have commenced the re-edification of the south transept and porch, without, we believe, having consulted any properly qualified architect; and incongruities are in consequence being committed, which have obliged the archdeacon to issue a citation forbidding them or any other persons from proceeding with the work. This interposition on the part of the archdeacon is only in accordance with the declaration he made upon the subject in his late charge. "The attempts at reparation," he therein observes, "which have left things worse than they found them, fully justify the law, which I hope the rural deans of this archdeaconry will invariably assist me in enforcing, that no works shall be commenced without a specific permission. I must not omit to mention that an architect at Hull, Mr. Lockwood, has consented to give gratuitous assistance by inspecting any plans for partial improvements which may be submitted to him. On this head caution is the more needed, because architecture, unhappily is one of those sciences on which the popular mind still remains to be educated." What will be the result of this interference it is at present difficult to conjecture; but it is certainly to be regretted, that the more respectable portion of the town should so long have been indifferent as to the parties to whose charge was committed, the preservation of a structure, which the piety of their forefathers so munificently reared; and which it is our duty to hand down, in all its primitive splendour, to the latest posterity.—*Hull Packet*.

New Church, Holstead, Essex.—On Wednesday week the foundation-stone of this church was laid by Mrs. Gee, at Greenstead Green, bearing an appropriate inscription. There were present nearly 1,500 persons at the ceremony, who appeared to be dissatisfied with the sight, and exclaimed against the omission of a treat being given to the workmen, as is usual upon such occasions.—*Correspondent*.

Nottingham.—A Roman "cathedral," on a larger and more magnificent scale than any built in England since the Reformation, has been recently erected in this town, and will be "opened" on Wednesday, the 28th instant. The architect is Mr. Pugin.

East Ardley Church.—This old church is about to be taken down, and a new church, when sufficient funds can be obtained, is to be built on the same site. Lord Cardigan has contributed 100*l.* towards this object.

New Church at Chisoe, North Wilts.—The foundation-stone of this church was laid on Monday week by Mrs. Starkey, of Spy Park. The erection of the sacred edifice has been entrusted to Messrs. Daniel and Charles Jones, of Bradford.—*Salisbury Journal*.

St. Mary's Church, Dover.—The restoration of this church is now rapidly drawing towards completion.—*Dover Chronicle*.

A monument is about to be erected in Staindrop Church, Durham, to the memory of the late Duke of Cleveland.

W. G. GOVER'S PATENT REMOVABLE WINDOW-SASH.

Those who are aware of the many painful, and too often, fatal accidents, which are so constantly occurring for want of a safe and easy method of cleaning the outsides of windows, will look upon this invention as a great public benefit.

Most servants, particularly respectable female-servants, are unwilling to undertake the cleaning of windows, as they are at present usually constructed, because a part of this work involves the necessity of sitting or standing in situations repugnant to their feelings, and fraught with extreme danger to all; and where such unwillingness does not exist on part of the servant, humanity dictates that persons unaccustomed to such precarious situations, should not be exposed to them at the imminent peril of their lives.

The consequence is, that a periodical extra expense is usually incurred by the majority of respectable householders, who employ glaziers, and others to clean their windows. But though a painter or glazier, from habit, may be less liable to accident than a domestic, when engaged in this perilous work; still the cause of humanity would be best served, if the outsides as well as the insides of windows could be cleaned without, in any degree, endangering the life of a fellow-creature.

To effect so desirable an object, the inventor of the patent removable window-sash, has devoted his particular study and attention; and as it was necessary for the accomplishment of his purpose, to contrive some method easily applicable to windows now in use, as well as to those which shall in future be constructed, Mr. Gover has taken care to adopt the simplest and least expensive method he could devise, for rendering the common sash removable, in the hope that householders generally will find it to their advantage, in point of economy, as well as convenience, to submit to the alteration.

Mr. Gover's patent removable window-sash is so contrived, that in less than two minutes, the whole window may be removed and taken into the room by the most unskilful servant; so that those who possess windows on this improved principle, may have them cleaned by their domestics, &c., without endangering the life of any human-being.

Much inconvenience found to accrue from the introduction of strange workmen will thus be avoided; while additional light and comfort may be obtained through the opportunity afforded of frequent cleaning with convenience and economy.

It will be found by those who inspect Mr. Gover's models of the removable window-sash, or the windows which have been fitted up on this principle, that it possesses several advantages over the common sash, viz.:

The firmness given to it by means of the metal stops, when the sash is closed.

The silence and ease with which the metal and wood work together when the sash is raised or lowered; and

The opportunity it affords of substituting a ventilator upon a large scale. For clubs, hotels, hospitals, and offices, a duplicate sash fitted with wire gauze (so as to yield all the luxury of ventilation) might, when the weather permits, be fixed in the frame by means of the patent stops; the same stops being in like manner applicable to the glazed-sash; and no workman being required to substitute the one for the other.